

SACRED DANCE GUILD JOURNAL

WINTER 2003
VOLUME 45, NUMBER 2

SACRED DANCE GUILD FESTIVAL 2003 "Paths of Radiance"

Thursday, July 17 to Tuesday, July 22, 2003 - Scripps College, Claremont, California

"Now we have come on paths of radiance, to dance with the angels, spiraling in the light. We're rays of sun, flowing from the mountains, deserts, and seas. We're shapes of splendor, enlightened through the Divine..." Come sing and dance with us our theme song, composed by Emmalyne Moreno.

For the past six months, our committee has been exploring the various paths of sacred dance: where they lead us; how they expand us; how they inform and educate us. We are enriched, made whole, filled with love for each other, and this love radiates through our dances of praise and sharing. I have a feeling you all agree that we are so blessed to be able to use dance as a sacred vehicle.

And so, I invite all of you to come and experience that warm blessing, of being among other sacred dancers from all over the world. We come from many paths to a common ground, a sacred and holy ground. And what more beautiful setting than Scripps College? As I mentioned in the last Journal, Scripps has a scenic 30-acre campus with beautifully designed buildings and courtyards of trees, landscapes linked by open vistas, intimate courtyards and 18 active fountains. Our dance areas are spacious and lend themselves to dancing. We only need your presence to grace the space. I invite you to join us and experience the various paths of radiance we have planned for you.

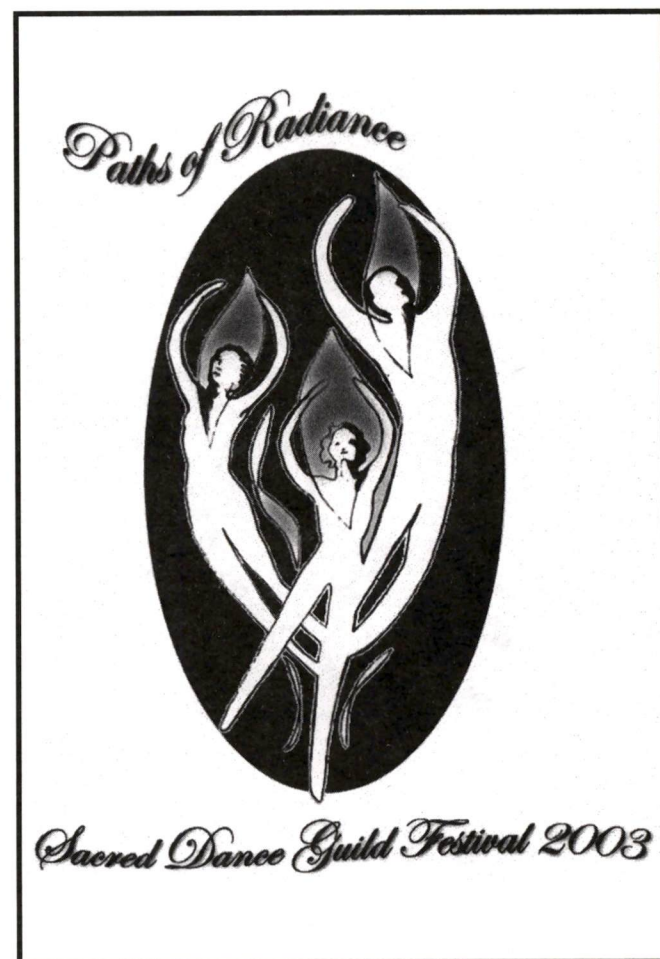
On opening day, **Thursday, July 17**, a delicious lunch will be served as you register and explore the nearby village of Claremont. At 4 p.m., we will gather in the lovely Margaret Fowler Garden for a wine and cheese reception. We will then embark on our first "Path of Knowledge," exploring the grounds and getting acquainted with the spaces we will use at the college. Dinner is at 6. The "Opening Radiance" (worship and welcome) will begin at 7:30, a time to meet the entire faculty and join in dancing the words of our theme song (see above).

We begin on **Friday**, and will start each festival day with "Paths of Awakening," a choice of early morning experiences: T'ai Chi Ch'uan, Pilates mat class, Yoga, private centering prayer in the meditation chapel, or exploring (walking) your own path. You'll be ready for break-

fast followed by "Morning Radiance" (Morning gathering/worship).

Friday will allow you to sample the various faculties, who will present all-day, on-going focused classes ("Paths of Enrichment") in various disciplines. After this day, you may choose one of the presenters with whom to continue journey. Those of you who have been to Festival know

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President's Letter

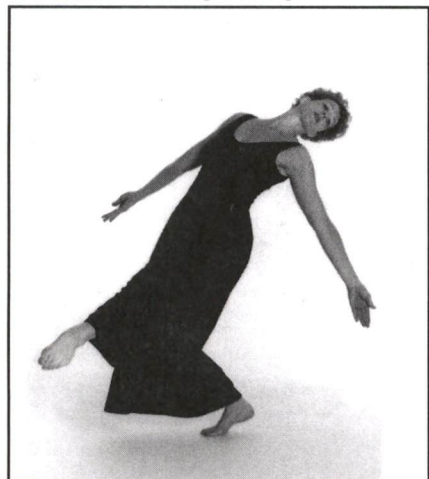
Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction of life, it is life itself.

- Havelock Ellis

Dancers know this quotation to be true, but the world at large often does not. This summer I was delighted at the invitation to participate in the Global Forum sponsored by the World Dance Alliance in Duesseldorf, Germany. This was a part of the biennial World Dance Alliance Festival, whose theme was "Aesthetics of Diversity." WDA was formed ten years ago "to serve as a primary voice for dance and dancers throughout the world, and to encourage the exchange of ideas and the awareness of dance in all its forms." (WDA Newsletter, Summer 2002) In other words, their goal is to promote the presence, understanding and acceptance of dance throughout the world, as well as the cooperation of those in the dance world toward those ends.

The week was RICH. I attended performances by dancers from Switzerland, Belgium, Taiwan, Hong Kong, Australia and the USA. I sat in on sessions of the WDA General Assembly Meetings, and heard lectures by dance experts from Canada, the Netherlands and Germany. Additionally, I soaked in panel discussions and contributed to small group discussions. What I missed because of the constraints and choices were open dance classes in a wide variety of world styles, video screenings and other presentations. There was simply too much for any one person to sample satisfactorily in the time available.

These are notes from a lecture/panel and small group discussion on dance and politics: "Einstein said that in moments of crisis, the imagination is more important than knowledge. Imagination is the



Cynthia Winton-Henry
Festival 2003 Presenter

heart of culture, and culture is central to political issues, especially in third world and hybrid cultures. Oscar Wilde held that all art for art's sake is useless.

"If all that is so, dance should be used in the emancipation process. Toward that end, space needs to be created to both train dancers and to produce dance. History needs to be remembered so that the present can find its place in relation to what has gone before. Breathing, non-academic archives should be established to help in that endeavor so that a continuum can be maintained. Improved communication, education and economics are all important contribution factors.

"Emancipation dances should be accessible, concrete and diverse, but never ideological (emphasizing a single opinion or doctrine). Globalization is dissolving borders, and as a result an individual's sense of place can be strengthened through understanding how one relates to the wider sphere. Questions will arise as to who has the right to which dances and in which contexts. Sensitivity towards other cultures should be coupled with an eye towards telling the truth and raising sensibilities.

"The bottom line is that art can always be, and should always be subversive, political and religious. Truth can be expressed through art, which can never be verbally conveyed. Ambiguity is of utmost importance in art, which needs to address the three centers of a society: health, education and culture." (I would add religion.)

As we move into the twenty-first century it would be good to ponder these global thoughts, and consider how they apply to us as sacred/liturgical dancers. Are we dancing for the freedom of all God's people? Do we know the solid ground upon which we stand? Can we place ourselves with the historical and global spectrum? Are we training dancers and finding spaces to dance? Are others able to enter our dances? Are we telling truths that need to be heard and in ways that they can be heard? What truths are we telling in our dances? Are we advancing God's presence in the world and in individual lives? May all of our dances proclaim the God we worship, and thus breathe with holy fervor. May we never forget that dance is life itself, and can give life.

- Karen Josephson



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Policy Statement. The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Office Box 187, Temple, NH 03084. Headquarters' Address: Karen Josephson, 305 Townsend Avenue, New Haven, CT 06512. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328. Sacred Dance Guild Web-Site: www.sacreddanceguild.org

Corporate subscriptions to the JOURNAL are available for \$35. Membership to the Sacred Dance Guild is also available for the following rates: One-Year Membership (Domestic AND International, US Dollars) \$35.00; Two-Year Membership (Domestic AND International, US Dollars) \$62.00; One-Year Student and Senior Membership \$25.00; One-Year Group Membership \$82.00 and Life membership \$1000.00. For Non-Members, the JOURNAL is \$24.00 per year. Members receive:

- Sacred Dance Guild Journal published three times a year.
- Membership Directory with geographical and leadership listings printed annually.
- Calendar of Events published in the Journal and online with regional, national, and international activities.
- Membership in our Chapter or Region with local events and activities.
- Reduced Fees at the International Festival held annually in different locations within the United States.
- Reduced Fees at Guild workshops and those of reciprocal organizations.
- Reduced Cost for all Guild publications.
- Opportunity to be listed as a resource in the Online Resource Database.
- Opportunity to create your own website to be linked to the SDG website.
- Ability to sign up for email reminders for events listed on SDG Event Calendars.
- Opportunity to be part of the All Members e-list where sacred dance issues, concerns, and ideas are shared among members from all over the World.

Send subscription, bibliography or membership order to the Headquarters' address, 305 Townsend Avenue, New Haven, CT 06512.

Deadlines for the JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

EDITORIAL

As I receive advance news on the 2003 Festival, I am getting excited about attending this 45th year of the Sacred Dance Guild. Some of the material refers to Ruth St. Denis, one of our earliest honorary members. I remember meeting her when I was attending the summer dance sessions at Connecticut College. And last spring I was able to direct "Soaring" (from Labanotation) attributed to Ruth St. Denis and Doris Humphrey.

We really need our past to move into the future through the present. You will note a new section in this issue of the *Journal*, "From the Files of Sacred Dance Guild Members." This issue includes two articles in that section, one by Forrest Coggan and one by Margaret Taylor Doane.

As I read the two articles, I felt that the history of the Sacred Dance Guild is a Reli-

gious Romance in dance. When Volume III of *And We Have Danced* is written and published, it will be a leap forward from 1958 when we first organized as a guild. Perhaps this should be part of our 50th year celebration. (For new members: Read Volume I and Volume II.)

As editor, I want to invite each of you to send me notes on what, when, and where you are doing in sacred dance. That is the way our history is built.

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, P. Merle Wade, 611 Plainfield Avenue, Plainfield, NJ 07060-2118. The deadlines are August 15, November 15 and March 15.

LETTERS TO THE EDITOR

From Mary Jane Wolbers, Archivist

It should be possible to research details of Guild history without reading reports, *Journals*, and documents in their entirety...but not for me. There's such a wealth of interest and information that I find myself re-reading those pages with unadulterated zeal. Much has changed over the years, yet some things merit recycling.

Take a Guild *Journal* - any *Journal* - and savor a "good read." Take the Spring issue of 1989, for instance: How heartwarming to find its pages filled with names of dedicated colleagues who continue to be active, contributing Guild members today! Bless you all!

This issue prepared us for our first Festival in Ohio. It featured essays by the faculty chosen for this event. We not only read their names and qualifications but also testimonials that spoke to their philosophy, and experience as sacred dancers. The Festival Committee held a benefit concert in late January to help finance Festival '89. Oh, yes, it was a good Festival. I was there to enjoy every minute of it. Thank you my Guild friends in Ohio.

Dana Schlegel's article, "A Dancer By Any Other Name (Or, What Do We Do With a Dancing Pastor?)" is priceless. It concludes with these words of wisdom: "And we all share in the Dance of Life. Are we not all dancers - by whatever name?" Blessings, Dana.

Mindy Gwozdz wrote, "Dancin' With My Mom," plucking the heartstrings of those whose sacred dance lives have been enriched by the Mother/Child experience. Jeanne Fuller, Leslie Huddleston, Dianne Tucker, Pam Gwozdz and others...are you reading with me?

As for the nitty-gritty, '89 was a year for Fund Raising, and another dues hike. Gone were the days when regular members' dues held at \$2.00 for ten years, then gradually increased to \$18.00 by 1986. Jeannine Bunyan was delegated to chair a task force on "Guild Visions for a New Century." It was a prodigious undertaking for this dedicated, efficient, compassionate woman. I was privileged to serve as a member of her team. She filed a masterful report on findings and recommendations of the task force. Where is the report, now that we are two years into the new century?

There's more, but I urge *Journal* readers and especially Board members, to find out what treasures are in the records of Guild history. To know where we are going, it is very important to know where we've been. It's not just a trip down memory lane; it's to find the light that can guide us into the future of a strong, inspired Guild.

From Karen Josephson via email: September 11, 2002

Dear Dancers:

Here in the greater Manhattan area the winds are blowing a gale. Leaves and branches are dancing all over the skies. Grasses and flowers cannot stand upright. According to televised reports of this morning's events at Ground Zero, the winds began when the names of those who died a year ago began to be read. Katie Couric of the "Today Show" commented that it was as if the dead came back to swirl comfort around the living.

In early Christian tradition it was believed that if one danced on the grave of a deceased on their birthday into heaven, that

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Our Festival Mission:

To preserve and honor our past
 To celebrate and share our present
 To nurture and prepare our Future
 To worship and rejoice in unity and
 diversity
 As we integrate the sacred
 In mind and body, in spirit and faith
 Through our dance.

FROM THE FILES OF SACRED DANCE GUILD MEMBERS

(From your Editor: The writers of the two articles included in this issue are pioneers in the Sacred Dance Guild. It is very good, every once in a while, to look back in order to be able to move forward with greater progress.)

By Forrest Coggan, July 1, 1964

In answer to frequent inquiries regarding the basis from which I approach the teaching of dance as religious expression, I find it necessary to first state that my concept of the universe and of life is essentially a dynamic one: one of movement and of change.

The development of this idea as a useful tool during my own dance composition has proved to be of further value in the early training of creative performers.

To begin with, the physical and psychical universes are composed of what appear to be interacting forces with fluctuating relationships which continually express their changing relativities in structures of spatial and temporal dimensions.

Man's lifetime is composed of experiences of such forces and their space-time configurations. It has been said that an organism is primarily interested in the forces that are active around it and I concur. He learns from and attempts to control these. He himself, his society, his institutions, his history and his point-of-view, as well as his environment and the ability to adjust it, are all the result of such force relationships.

All art is an attempt by man to reconstitute, preserve, reflect, or influence the force relationships transmitted to and through him. If he wishes to share his artistic result, he must make the changing relationships in both physical and non-physical realms readily available to the sensory mechanisms of others. They, in turn, may judge the force product as to the aesthetic pleasure derived from it, its immediate impact, or its lasting influence.

The art of dance capitalizes on the immediacy and intimacy of changing force relationships as they are found embodied in the human organism and as they are continuously revealed through various interactions with the environment.

For instance, the forces inherent within emotional complexes may be physically objectified. In some cases they have been represented by the action of body-mass against the force of gravity. In others, they have been demonstrated by the interaction of various masses (body, bodies, etc.) in terms of approach or retreat, attraction, repulsion, equilibrium and circumvention.

In still other instances they have been symbolized by configuration of body parts against negative space, etc. etc.

Since many present-day religions are concerned with forces governing life and death, love, fear, and hatred, and since most religions seek to find for man a harmonious relationship with those forces which promise vigorous growth and continued well-being, it would seem beneficial to the student of religious dance to have training in physical objectification of his religious experiences in terms of interactions forces and changing force structures. By imposing force relationships as they are experienced in states of peace, harmony, joy, rapture, ecstasy, awe, etc. Upon his own body and mind, the religious dancer can bring

himself as a total human being into harmony with those conditions which he considers uplifting, inspiring, and everlasting.

This training of the student in the expression of cosmic relativities through dance composition and performance may develop an increased awareness of force principles which underlie his own physical-psychical mechanism and may provide him with a common ground from which to communicate his deepest needs and discoveries.

(Editor's Note: Forrest has been an extensive contributor in the life of the Sacred Dance Guild from the beginning, most especially at the guild's workshops and festivals.)

SACRED DANCE GUILD FESTIVALS THROUGH THE YEARS:

(Festivals evolved from Intensive Workshops and Institutes beginning in 1958)

1958, 1959, 1960, 1961 - Jacob's Pillow, Massachusetts
1962 - Craigville Conference Center, Massachusetts
1963 - Cazenovia College, New York (cancelled; insufficient registration)
1964, 1965, 1966, 1967 - Drew University, New Jersey
1968, 1969, 1970, 1971 - Murray Grove, New Jersey
1972 - Stony Point, New York
1973, 1974, 1975, 1976 - Kirkridge, Pennsylvania
1977, 1978, 1979 - Endicott College, Massachusetts
1980 - 2 Festivals: June, Endicott College, MA / July, Denver, Colorado
1981 - Trinity College, Texas
1982 - University of Miami, Florida
1983, 1984 - Pacific School of Religion, California
1985 - Franklin & Marshall College, Pennsylvania
1986 - No Festival (Regions and Chapters with programs in their own areas)
1987 - Sarah Lawrence College, New York
1988 - Regis College (formerly Loretto Heights College), Colorado
1989 - Christian Life Center, Ohio
1990 - Portland State University, Oregon
1991 - Barat College, Illinois
1992 - Episcopal Academy, Virginia
1993 - Pacific School of Religion, California
1994 - Regis College, Massachusetts
1995 - Kalani Honua, Hawai'i
1996 - Pacific School of Religion, California
1997 - Lake Junaluska, North Carolina
1998 - University of Utah, Utah
1999 - University of Cleveland, Ohio
2000 - Carleton University, Canada
2001 - Hawai'i Preparatory Academy, Hawai'i
2002 - Franklin Pierce College, New Hampshire

The Early Influence of Chicago Theological Seminary in My Life

By Margaret Fisk Taylor Doane

(From your Editor: The writer of the articles included in this issue are pioneers in the Sacred Dance Guild. It is good, every once in while, to look back in order to be able to move forward with greater progress.)

I am a daughter of Albert W. Palmer, who was President of Chicago Theological Seminary (C.T.S.) from 1930-1946. In 1930 I graduated from Oberlin College and during that summer I met a C.T.S. student, Chester B. Fisk. When I became engaged to him, my father said "Margaret, if you are going to be a pastor's wife, you had better take some courses at the Seminary." So, I looked over the courses available. I didn't want Church History or Theology, but I was intrigued with Ben Robinson's "Life of Jesus" and Fred Eastman's "Religious Drama" courses.

I had always loved to be in plays - so I took both courses given and one was "Drama Practicums" where we produced drama performances.

Ben Robinson's presentation of Jesus was so beautifully shared with us that from that moment on and still today in my 93rd year, Jesus is real and ever present in my life despite various tragedies and turmoils.

Another gift to me from C.T.S. in 1930 was the ability to cross register for courses at the nearby University of Chicago for no extra charge. So, what did I take? A course on "Modern Dance" taught by Marian VanTuyl, who had studied with Martha Graham! I didn't realize then the sacred link between religion and dance (or "symbolic movement") would be my life's venture and contribution! God moves in a mysterious way, and spiritual guidance was certainly offered to me at C.T.S. for which I am forever grateful.

In January 1931, I had the leading part in Sophocles' *Antigone* presented in Graham Taylor Hall by Eastman's class.

In March, 1931 I experienced the deep mystical joy of worship as I danced with the *Orchesis* dance group of fifteen University of Chicago students as we interpreted Bach's "Jesu, Joy of Man's Desiring" as a part in the musical vespers service in Rockefeller Chapel. What joy to dance to inspired music in a holy place!

I came to realize that this experience of the soul-mind-body-in-worship was the initial seed for my future life's dedication to encourage this devotional art among all ages in our churches. This spiritual experience became possible for me because C.T.S. allowed me as their seminary student to take the course in Modern Dance at the University of Chicago. I am grateful.

Later in 1931 our *Orchesis* group danced carols in the Christmas Vespers at Rockefeller Chapel. I have always found a joyous experience with all people as they easily join in carol dancing.

In 1931, I married Chester B. Fisk. In 1933 our son Charles Palmer Fisk was born and in 1936 our daughter Carolyn H. Fisk, was born. Chet was pastor of the South Shore Community Church in Chicago from 1932-38. I was very fortunate to be in an accepting congregation where the high school and adult members were willing to explore ways to interpret carols - both for Christmas and Easter. Also, as part of the special church choir vespers, our youth and adults were open to creating symbolic movements for hymns and selections by Gounod, Handel, etc.

I am also grateful to Fred Eastman and the year at C.T.S. because I felt moved to explore dramatic action where conflicts and resolutions could be experienced. Many were centered on social concerns.

In April 1938, a student at C.T.S., Ed Manthei, was assigned student assistant at our church. We had been exploring ways to dramatize some scripture stories with music and movement. We found that Ed Manthei would be willing to dance the "Prodigal Son." Part I focused on the lure of seven attractive "vices" and Part II centered on his despair as "remorses" (in black tubular jerseys) pressed down around him until he rose to ask for God's forgiveness. Again, as fortune would have it, I knew a musician of the Chicago Symphony who suggested music by Sibelius for both sections! Over and over I have been so blessed with divine guidance!

Each year our youth and adults offered a choir festival of music by our voice choir and "rhythmic choirs." This title evolved because the church deacons told me: "Margaret, you can present anything you like, but—just don't call it 'dance'."

I longed for people to know of our religious heritage especially in the early

Christian Church and so I gathered bits about carols which implied circling and processionalists that included symbolic gestures. At that period, there were no hymnals, so gestures came more easily to unburdened hands.

A dance friend, Elise Nash, and I created a program on "Religious Dances from the Primitive to the Present" in which we danced each stage with a typical example.

In 1935, C.T.S. invited us to present this program in Graham Taylor Hall which was filled with students encouraging us. In fact, that encouragement led me to do more research and to write up my simple ways to use movement.

So, later in 1950 I had the joy of Harpers (N.Y.) publishing my first book: *The Art of the Rhythmic Choir!* In 1967 the United Church Press reprinted this book with the new title: *A Time to Dance*. By good fortune again, Dr. Doug Adams of Pacific School of Religion in Berkeley, California has managed to keep this reprinted via the Sharing Company—since 1976.

Since 1994 the research chapters are included in a new book: *The History of Symbolic Movement in Worship*.

Along with my gratitude to C.T.S., I want to remind you how very important you are in your work as seminary guides, even more today. May you constantly be encouraged by the Holy Spirit that is always with us.

With joy and blessings!

(Editor's note: The first book I read on sacred dance was Margaret's *Art of the Rhythmic Choir*. Her writings have inspired all of us in the guild. If you want good reading, do read any of her many books which are published by the Sharing Company.)

**Lana Spraker,
Festival
2003
Presenter**



Festival 2003 - "PATHS OF RADIANCE"

that this is the most difficult part...to decide on one of the outstanding faculty. (See inside pages for faculty and description of classes offered).

The schedule for each following day is a 2 hour "Paths of Enrichment" class, lunch, afternoon "Paths of Discovery" workshops which are one or two-hour classes. Each afternoon we will continue in "Paths of Knowledge," offering seminars and/or lecture classes on various topics ranging from Native America history and spirituality, choreography, costuming for sacred dance, starting a dance choir, or other informal discussion sessions that you may create because of your special interest or need.

Every evening, either before or after dinner, there will be a time of "Reflections," a chance to share the dances we bring from our various paths. Come ready to share a dance.

On Saturday, July 19, we will have a youth-emphasis day, with special classes for youth or those working with youth,

ending with a sharing time from the younger contingent "Shining Stars," of Sacred Dance Guild. We'll end with a party, learn some salsa and other dances.

Sunday, July 20, will be the Faculty and Guest Artists Sacred Dance concert a professional offering of sacred dances, to inspire you and lift you to a new spiritual high.

Monday, July 21, we will celebrate California style with a Fiesta banquet and Mariachi music. It will be fun and lively. Our chance to catch upon all the news from the Sacred Dance Guild Board in the Annual Meeting, will follow as well as a time for "Paths of Honor" to pay tribute to some of our very special people.

Tuesday, July 22, will be our final day with classes in the morning and a time to review dances with your faculty who plan to be a part of the closing "Paths of Radiance" worship. You will have lunch, time to say farewell to new friends and old, pack and continue on your path, whether it be to explore more of Southern California

(we can give you some ideas and suggestions), or to return home. There is no rush to check out, so make your plane reservations for a later time.

Other events include Native American Dancers, Aztec Dancers, and Mexican Folklorico Dancers who will show us the dance traditions/history of our area. Don't forget to bring something to contribute for the silent auction to help next year's scholarship fund. We plan to have a boutique set up, so if you have items for sale, bring those along too. Special books or music you have or can recommend for ordering should be sent to me. Of course, we will have tee shirts available with our beautiful logo on them.

We have sampled the food from the dining room; it is delicious and plentiful. We will have to dance a lot to not gain weight. We have three massage therapists ready to relax you as well as Reiki healing therapy, a spiritual advisor on hand, and a nurse to take care of your every need.

Stella Matsuda, Festival Chair

REGISTRATION INFORMATION:

Registration will begin in January 2003. Look for a more complete brochure and registration form in your mail.

All accommodations are at Scripps College. Those who enroll early may request single rooms. Tuition, room and board for SDG members if received before March 1, 2003 is \$625, by April 1, \$675, by June 1 \$725, after June 1, \$775. This covers all meals beginning with lunch on Thursday, July 17, and ending with lunch on Tuesday, July 22, 2003, the wine and cheese reception, the opening and closing worship celebration, the Fiesta banquet, and as many dance classes as you choose to take. It also includes admission to the Sacred Dance concert. Full refunds are available until April 1, 2003. After that date, a \$50 fee will be charged for cancellation. After June 17, 2003, there will be no refunds (note your tuition, room and board are transferable). Non SDG members should add \$50, which will include their membership in the Guild.

Commuter and daily rates are also available. Please contact Stella Matsuda or Kathy Ables. Special rates for families and spouses.

All rooms and buildings are handicap-accessible and most are air-conditioned.

If you have any questions regarding the Festival, please call Stella Matsuda at (805) 497-1429 or email smatsuda@adelphia.net or write c/o 1591 Suffolk Avenue, Thousand Oaks, CA 91360. You may also call Kathy Ables (registrar) at (909) 626-8111 or email her Kables2452@aol.com. For information on Scripps College, www.scrippscollege.edu and for SDG updates, www.sacreddanceguild.org.

Remember scholarships are available. See form in this month's *Journal*.



Sacred Dance Guild Festival 2003

Our Festival Mission:

To preserve and honor our past
To celebrate and share our present
To nurture and prepare our Future
To worship and rejoice in unity and diversity

As we integrate the sacred
In mind and body, in spirit and faith
Through our dance.

LIST OF PRESENTERS and CLASSES

"PATHS OF ENRICHMENT"

(Ongoing, daily, focused classes)

John West ~ Rhythmic Steps Toward Divine Freedom, An Introduction to Dunham Technique in Worship and Prayer

John has been a dancer and choreographer in the fields of liturgical and sacred dance since 1967, having founded the *Valyermo Dancers*, at St. Andrew's Abbey in California, in 1972. He was involved with Bernstein's "Mass" and "Angel's City," choreographed for Carol Lawrence's religious concerts and partnered film star/dancer, Marge Champion for seven years. He continues to choreograph, teach and perform throughout the country and abroad.

This studio class will focus on the movement vocabulary developed by Katherine Dunham, who adopted African and Caribbean styles of movement broadening her own modern dance language. That allowed for newly conceived flexibility of the spine and torso, articulation of the pelvis, isolation of various body extremities and complex rhythmic patterns. Ms. Dunham notes that *"our physical body structure relates to the motion of the earth and the earth's elements—wind, rain, snow, landslides, earthquakes—elements which belong to all of us."* Dancers will experience movement phrases that Mr. West and his *Valyermo Dancers* have used in some of their concert works.

John Pennington ~ Expression of Motion Through Space

A Los Angeles based dance artist, performer, choreographer, and teacher, John has enjoyed a 14-year career with Bella

Lewitzky Dance Company (note: Lewitzky was an original member of the Lester Horton Dance Company). He is a recipient of many dance awards for choreography and performance. He has worked with Susan Marshall, Mark Dendy, Daniel Nagrin, and most recently was the company teacher for the cast of Mathew Bourne's *CARMEN*. He has taught for UCLA, Loyola Marymount University, The Royal Academy of Ballet and many other companies. He currently serves on faculty at Pomona College.

His technique classes are built upon stretch, strength and alignment that brings each person to find his/her own power of physical communication...a movement voice for something that can't be uttered. Phrases of movement from his own choreography as well as other choreographers will be taught and built upon to experience the fullness and richness of dance as a moving art form.

Prajwal Rayna Vajrachara ~ Sacred Healing Movement

Prajwal belongs to one of the Tantric lineages of Nepal and has been trained in this dance form since the age of eight. He is the foremost living master of an ancient Buddhist dance tradition that until recently was unknown outside the circles of initiates who perform it. In 1997, he won first prize in an all-Nepal dance competition held in honor of the 25th anniversary of the King's coronation.

Instruction on the Sacred Dances of Nepal includes sacred gestures and their meanings. The class emphasis is on dance as a meditation practice and vehicle of physical and spiritual healing. Dancers will

Prajwal Rayna Vajracharya, Festival 2003 Presenter



be guided through basic movements and dance sequences that allow them to experience the subtle transformative power of this graceful dance form.

Carla DeSola ~ Radiant Path of the Spirit, Seeking Prophetic Voices

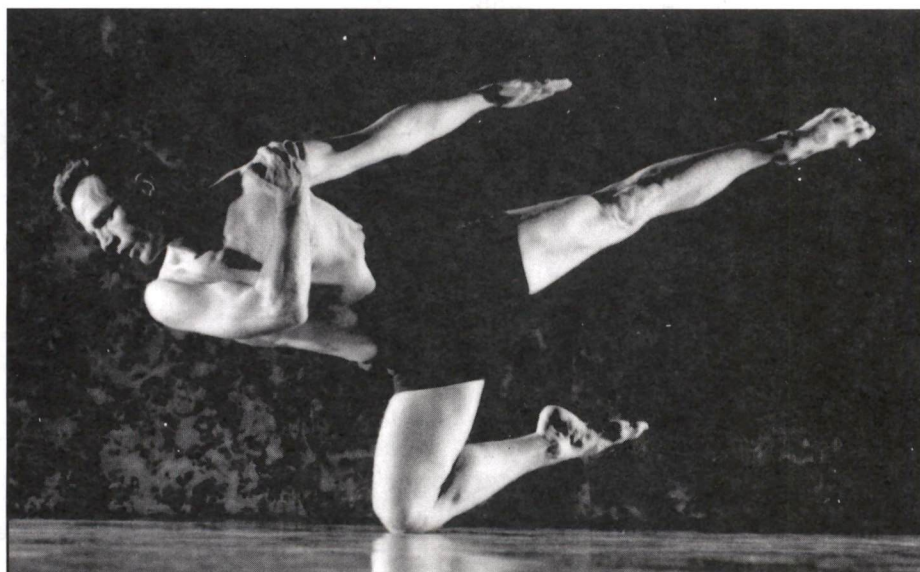
Carla, a pioneer in liturgical dance, is currently teaching sacred dance courses at the Pacific School of Religion in Berkeley, California and through the Graduate Theological Union's Center for the Arts, Religion and Education (CARE), as well as directing the Omega West Dance Company. She is the founding director of the Omega Liturgical Dance Company, in residence at the Cathedral of St. John the Divine, NYC, since 1976. She is the author of many books on liturgical dance.

The Path of Spirit radiates from source of inspiration to prophetic voice. To connect with the roots of inspiration we begin with movement meditation, drawing from the voice within as well as from inspired voices of the past. We move into improvisational exercises based on various texts from sacred scriptures. One or more dances will be taught and there will be preparation and sharing of studies created by the students.

Cynthia Winton-Henry ~ Everyone in Beauty, The InterPlay Experience

Reverend Cynthia Winton-Henry co-founded Interplay in 1989 as a philosophy and technique leading people to wholeness and body wisdom in dance, story, voice and stillness. She is a faculty member of the Pacific School of Religion in Berkeley and at the Sophia Center at Holy Names College in Oakland, California.

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John Pennington, Festival 2003 Presenter

"PATHS OF AWAKENING"

(Early Morning Experiences)

T'ai Chi Ch'uan & Qi Gong with Lana Spraker

Prepare for the day by awakening you qi (chi) through gentle energy and breathing exercises, followed by the graceful movement meditations of T'ai Chi Ch'uan. Lana has been teaching T'ai Chi for over 32 years in the United States and abroad.

Wake Up with Yoga with Ruth Parker

Begin your day with slow flowing movements illuminated with moments of reflection, breathing exercises, body alignment and meditation. Ruth is a dancer, teacher and gardener who teaches in colleges, hospitals, retreat centers and schools.

Mornings On The Mat with Kathryn Scarano

Starting each morning, this beginning level mat class, based upon the principles developed by Joseph Pilates, will awaken us to the fluid warm strength centered in our solar plexus and the streaming rays of flexibility through our spine, legs and arms. Kathryn is a dance educator, with 27 years experience at colleges, universities and private studios, a certified Pilates instructor and director of *Kairos Dancers*, an interfaith sacred dance group with an emphasis on peace and justice.

"PATHS OF DISCOVERY"

(Afternoon workshops)

West African Drumming and Dance Class with Emmalyne Moreno

A fun, energetic and challenging class in drumming, percussion methods, rhythms, traditional songs and dance movements. Emmalyne who has an M.A. in Ethnomusicology with an emphasis in dance, was the co-director for San Diego State University and Southwestern College African Ensembles.

Sacred Road: Dancing Your Personal Path with Julia M. Felker

Using shapes, energy qualities and improvisations, participants will expand upon choreographed movement phrases to explore their personal journeys. Julia has over 30 year's experience as a teacher, performer and choreographer. Presently, she is the Artistic Director of California based *Alleluia Dance Theater* and teaches at Cal Lutheran University.

Lighting the Way with Words with Evelyn Okamoto

Explore ways to use words to help both dancers and audience grasp meanings and significance in dance. With a BA and an MA in dance, Evelyn has a passion for dance in liturgy.

Sign Language with Movement for Choirs with Sandra Johnson Shackelford

Increase your awareness of the deaf culture as you learn concepts and signs used to convey the word of God through music and lyrics, accompanied by rhythms and beats. Sandra has been involved with sign-language ministry for ten years as well as working with children's productions, Gospel Drama. She dances with Gospel Music Workshop of America.

Dance: Inward Pathway to Outward Purpose with Jeannine Bunyan

Experimenting with "Symbolic Movement," all ages and abilities will discover deeper Truth about oneself in relation to God and one another. A dancer, choreographer, teacher, and author, Jeannine has been actively involved in Sacred Dance Guild.

Radiant Israeli Dances for Church with James Maynard

Learn sixteen Israeli dances, many with a scriptural basis that are suitable for use in liturgy, recreation and praise. Jim is the liturgical dance director at Claremont United Methodist Church (UMC), teaches seven classes a week, geared mostly for senior adults, and helps people discover the joy of being alive through sharing the powerful archetypes of dance.

Creating From the Inside Out with Carolyn Barbian and Marti Ryan

For all levels and all ages (including children), learn to create dances that incorporate one's natural style of moving and uniqueness. Carolyn has been on the faculty at Cal State University Northridge since 1968, coordinating dance and primarily working in the area of creative dance for children. Marti also teaches dance at CSUN and was one of the founding members of Alleluia Dance Theater.

Denishawn-Hindu Dance with Katherine "Kit" Arai

Learn one of Ruth St. Denis' spiritual dances—the "Tagore Poem"—which demonstrates how she created a language of gesture based on a fusion of Hindu hand gestures and Delsartian movement theory. Katherine studied under Miss Ruth and taught ethnic dance for her at the Ruth St. Denis Studio.

Discover Your Natural Resilience ~ The Alexander Technique with Lana Spraker
What does it mean to "go up" while still having our feet firmly on the ground? Through the Alexander Technique, one will find how to move with efficiency, coordination and ease. Lana is a Certified teacher of the Alexander Technique at Loyola-Marymount University in Los Angeles and also teaches privately.

Radiant Energy, Hip-Hop Style with Catherine M. Foley

Sacred dance does not always mean slow, meditative, classical or traditional forms of dance. Here is a chance to learn Hip-Hop style movements and a choreographed sequence to Contemporary Praise music. Catherine has been dancing various styles since her childhood years. She now teaches dance at various elementary schools, for the park district and the Alleluia Dance Theater.

"Healing Waters" with Catherine Saine

Learn a dance based on the Christian theology of baptism. Catherine has an MA in Theology and Religious Studies, directs *Rejoicing Spirits Dancers* at her parish. In addition she is a choreographer and dancer and is current President of Southern California Sacred Dance Guild Chapter.

The Rhythmic Paths of Flamenco with Liliana de Leon Torsiello

Experience the passion and rhythms of flamenco dance as you learn movements that can be adapted for use in your sacred dance. Liliana performs throughout the country and teaches at UCLA.

Latin Jazz for Youth and Adults with Liliana de Leon Torsiello

Combine the Latin rhythms with a jazz class, have fun and release a lot of energy.

Winding Pathways of Korean Fan Dance with Moonea Choi

Using beautiful large white fans and the subtle walking patterns of Korean Dance, see how these movements can be incorporated into your own dances. Moonea received her BA in Dance in Korea and MFA at UCSLB. She is one of the most active choreographers, dancers and teachers in the Los Angeles area.

Sparks of Light: An Alvin Ailey Experience with Michelle Slaffey

The physicality and spirituality typical of Ailey's Revelation dances are re-created for dancers of various levels and ages. Michelle studied at the Rowan University School of Performing Arts in New Jersey and with Ann Vichon, Frank Hatchett and other teachers from the Ailey school. She is currently co-director of Perpetual Praise Dance Ministry.

Ballet Class for Children 9-12 years old with Kathryn Scarano

A beginning-intermediate class for children emphasizing the principles of bone/muscle alignment at the barre and in centre. See Morning Mat Class for bio on Kathryn.

Beam Me Up, King Louis (Aka The Sun King) Intermediate Ballet Class for older youth and adults with Kathryn Scarano

Much of the barre will be from the first position, so that we can get up on the back of our legs and feel the dynamic equilibrium between our bones and muscles. Centre work as well as phrases across the floor will be given. A discussion time will follow looking at such questions as does a "presentational" genre like ballet invite or impose spiritual expression in worship?

Intermediate/Advanced Ballet Class for Teachers and Leaders with Kathryn Scarano

Offering a barre and centre work interspersed with discussion of the way of teaching ballet and the role of technique in sacred dance.

"PATHS OF KNOWLEDGE"

(Seminar and/or Lecture-Demo series)

The Spiritual Path of Ruth St. Denis with Katherine "Kit" Arai and Others

Ruth St. Denis (1877-1968) was one of the early pioneers of sacred dance. Learn more of the history, her rhythmic choir work and spiritual arts through photos, programs, tapes, and lecture.

The History and Spirituality of the Native Americans with Marc Acuna

Learn about the rituals and culture of some Native American tribes.

Paths to Creative Costuming and Use of Props with Rosalie B. Branigan (facilitator) and Others

Ideas, examples of costuming for various ages and seasons of liturgy, use of fabrics and props, and ways to save time and money will be shared. Rosalie is a certified director of music in the United Methodist Church and director of Dance Ministry at Central UMC in Albuquerque, NM. She is a freelance clinician, choreographer and soloist.

Sole to Soul Choreography, A Step by Step Inductive Approach with Mary Bawden

Six clear steps to choreograph and communicate biblical truth for church services and programs. Mary is the choreographer and director of *Sonlight Prayer-in-Motion* and has degrees in Dance, Theater, and History.

Reiki, A Heart-Centered Energy Therapy with Mary Neuru

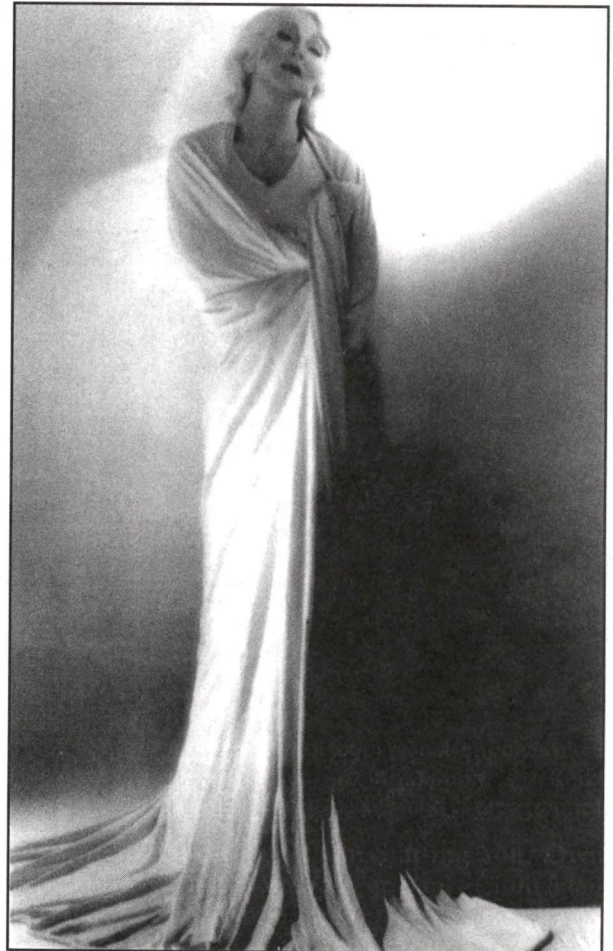
Learn how Reiki can re-organize the body on a cellular level to dispel disease. It can function as a simple remedy for stress or as

a profound tool for personal empowerment and spiritual growth. Mary is a Reiki Master, dancer, teacher, and choreographer.

Creating a Path: Starting Your Own Dance Company or Dance Choir (staff to be announced)

Other informal discussion sessions are welcome that may come about due to special interest or need.

**Please note that classes, descriptions and faculty may be subject to change.*



Ruth St. Denis (1877-1968) was one of the early pioneers of sacred dance.

SILENT AUCTION AT FESTIVALS -

An Idea from D.J. Edwards

I appreciate the Silent Auction, which is held at our annual SDG Festivals, for the benefit of the Scholarship fund. In the past, I have had to scurry around at the last minute to find something which I could bring as a donation. I want to suggest that others try the system I used last year. For months prior to a previous Festival, I set aside a modest-sized box, which I could accommodate in my luggage, and put into it items I could contribute. There were several very small books, a tiny cribbage game, jewelry, etc. It was painless, and I already have three books in the box marked Festival 2003! P.S. Of course, if you live within driving distance of the Festival, you can probably take larger items.

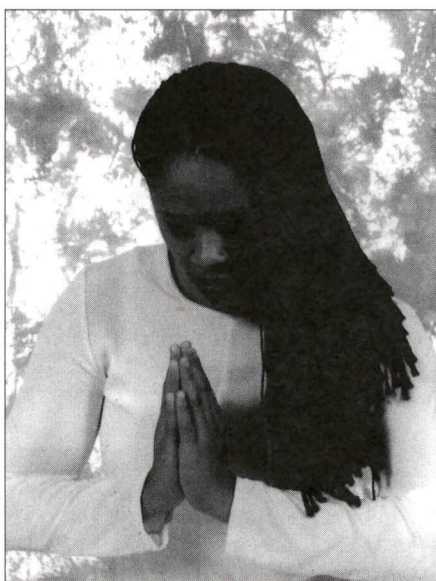
Letters to the Editor

Continued from page 3

saint would come down and join the dance. Last year, there were over two thousand who were lifted into the presence of God. Today, those who mourn them were allowed for the first time to go down to Ground Zero on their birthday into heaven and place roses of remembrance on the site where they died. No wonder the skies are alive with dancing here in the Northeast. We have over two thousand saints leaping through the skies and over the earth. I soak in their healing breezes and gales.

Last Sunday SDG members Lucy Van Atta and Bridget Tyler danced their creations to the St. Francis Peace Prayer at our worship service. Both had been personally touched by 9-11, and shared these dances at Festival also. It was a rich time.

Dance with a saint or lover today.



Michelle Slaffey
Festival 2003 Presenter

CONGRATULATIONS

Congratulations to the Avodah Dance Ensemble who have received \$10,000 grant from Best Buy Children's Foundation! This grant is for the Avodah Dance Ensemble to continue presenting workshops in schools close to Ground Zero. This award is part of a \$1 million commitment from the BBCF to support the specific needs of

youth programs in the New York Tri-State area.

The Avodah Dance Ensemble based in New York City with a business office in Jersey City conducted a series of 10 workshops, made possible by this award, at P.S. 6/The Jotham W. Wakeman Elementary School in Jersey City that began October 22.

Sacred Dance Guild Directory

By the time you get this *Journal*, you should have received the newest Sacred Dance Guild Directory. It is primarily organized into Chapters and Regions rather than the traditional states. Many of you requested this. Feedback is always welcome. Many of you have also received password to enter the SDG website members-only pages. Here you will also find the Directory with the most up-to-date information. If you have not yet received a membership password, contact connie@deephum.com.

WANTED

More members for our Committees, particularly Resources and Programs. A Membership Development person, as well as people to serve on a new Insurance and Legal Task Force are also being sought. Contact Karen 203-469-4277 or karen98jos@aol.com.

The Publications Project of SDG is seeking a member volunteer with desktop publishing capability to reproduce three current pamphlets. Copy with cover and photos is complete. The pamphlets are 5 1/2 x 9.5 (8 1/2 x 11 paper folded). The pamphlets are from 8 to 11 pages before folding. Please contact Karen Josephson, President, Sacred Dance Guild at 203-469-4277 or karen98jos@aol.com.

Dear Friends:

Come Dance in New Haven, Connecticut in 2005!

With anticipation,

Peggy Arthur, Barbara Cheney, Karen Josephson

Sacred Dance Guild Committees

Nominating Committee (Standing)

Anne Marks, Chair
Kay Kopatich
Sally Moravitz

Awards Committee (Standing)

Noella Levy, Chair
Evelyn Okamoto
June Hasser
Ruby Wiles

Collegial Relations Committee (Standing)

Rebecca Wright-Phillips, Chair
Karen Clemente
Deborah Mauldin-Halloway
Gloria Weyman

Bylaws Committee (Standing)

Phyllis Stonebrook, Chair
Toni' Intravaia

Archives Committee

Mary Jane Wolbers, Chair
Virginia Huffine
Vivian Nicholl
RuthMarie Quirk
Ellen Young

Development Committee

Kathryn Mihelick, Chair
Doug Adams
Ann Blessin
Fran Eargle
Nancy Jennings
Patricia Woodbury

Public Relations

Wendy Morrell, Chair
Peggy Hoffman
Kathleen LaCamera
Kat Pettycrew
Michele Marie White

Chapters and Regions Committee

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Karen Wade Culp
Cheryl Koelsch-Lither
Tamara Mingo
Rhonda Williams

Resource Committee

Connie Tyler, Chair
Justine Lemos
RuthMarie Quirk
Iris Stewart

Program Committee

Rosalie Branigan, Chair
Joann Flanigan

Festival '03

Stella Matsuda, Co-Chair
Cathy Saine, Co-Chair

Festival '04

Marty Campbell, Co-Chair
Mary Francis Hoffman, Co-Chair
Toni' Intravaia

Festival '05

Peggy Arthur, Chair

THE GIFT THAT KEEPS ON GIVING

Did you know there is a charitable giving technique that costs you nothing while you are living, actually benefits your estate, and provides your favorite charity (SACRED DANCE GUILD!) with income?

It is called a CRAT or Charitable Remainder Annuity Trust. If you would like more information on this exciting way Guild members (and others!) could benefit SDG, their heirs, and themselves, please contact SDG Treasurer, Sue Johnson by email at: Suesyj@mindspring.com or by mail at 7818 Byrds Nest Pass, Annandale, VA 22003-1545.

Exchanges

The Sacred Dance Guild will be exchanging Newsletters and Journals with the following international members of the World Dance Alliance:

Congress on Research in Dance (CORD)

dance and the Child International (daCI)

Dance Notation Bureau

International Council of Kinetography Laban (ICKL)

International Council for Traditional Music, Ethnochoreology

Imperial Society of Teachers in Dancing

International Organization of Transition for Professional Dancers

International Dance Committee of ITI/UNESCO

Laban Institute for Movement Studies, Laban/Bartenieff Institute

Society of Dance History Scholars

WDA Americas

WDA Asia Pacific

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SACRED DANCE GUILD PROFILES

Kathryn Mihelick

Northeast Ohio dance director/choreographer Kathryn Mihelick, long time SDG member, has been selected for the OhioDance's Award for Outstanding Contributions to the Advancement of the Dance Artform. The award was presented during the OhioDance 2002 Festival in Cincinnati at the Choreographer's Showcase Concert October 12.

Ms. Mihelick is Founder of the *Leaven Dance Company*, and is a former Coordinator of the Dance Division at Kent State University. She graduated *summa cum laude* from Ohio University and danced professionally with *Orchesis Ensemble*, the *Heidt Touring Company*, and *Indianapolis Starlight Musicals*. In 1966 she established the Mihelick School of Dance in Stow and later earned an MA degree in Theater from Kent State, where she began a creative movement outreach program for children and devel-

oped a High School Apprentice Program at Kent's Blossom Festival School of Theater. She served as adjunct faculty in musical theater at John Carroll University and was resident choreographer for Blossom Music Center's Porthouse Theater for five seasons, receiving critical acclaim for her work.

A scholar of sacred and liturgical dance, she has performed, lectured, and presented workshops both nationally and internationally. In 1991 she founded *Leaven* to promote the recognition, validity, and establishment of sacred/liturgical dance as an art form equivalent to that of sacred music. She was featured on the Cleveland diocesan television program "Real-to-Reel" and developed a video series on "Sacred and Ritual Dance History" for The Akron Area Association of Churches' *Seminary of the Air* telecasts. Her choreographic work has been commissioned by Walsh University, The Presbyte-

rian Church of Buffalo, New York, the American Lutheran Conference, the National Council of Catholic Women, and the United Methodist General Conference, among others.

Through her leadership, the U.S. Conference of Catholic Bishops was persuaded to place the issue of dance as worship on the agenda for a future conference, using her research on the subject as basis for discussion. Through *Leaven*, she has also worked to introduce to many the effectiveness of the arts, and particularly dance, in developing wholeness of mind, body, and spirit, as well as in addressing social issues of peace and justice. *Leaven* has given presentations and performances in diverse venues involving health educators, counselors, residents of senior centers, and high school students.

The Company has received grants from the Ohio Arts Council, the GAR Foundation, and the Asian Arts Council. Ms. Mihelick's articles have frequently appeared in the *Sacred Dance Guild Journal*. She recently stepped down after nine years of service on the OhioDance Board of Trustees and is presently on the Advisory Board of the Kent State University School of Theatre and Dance and the Executive Board of the Sacred Dance Guild, where she has been Regional Director, Resource Director, and currently Development Director. In 1999 she received the Guild's Honor Award for Outstanding Contribution to the Field of Sacred Dance.



Jeannine Bunyan
Festival 2003 Presenter

SACRED DANCE GUILD SCHOLARSHIPS

There are scholarships available to help SDG members attend Festival 2003 at Claremont, California. Although our funds are somewhat limited, we will offer assistance to as many as possible.

Please send an application, as noted below, to Noella Levy, 1207 Windimer Drive, Los Altos, CA 94024, wng2wng@aol.com. Deadline for receiving applications is March 1, 2003. All applications must be postmarked by March 1, 2003. Those receiving scholarships will be notified by April 1, 2003 of funds available.

Sacred Dance Guild Scholarship Application

Any member of the Sacred Dance Guild is eligible to apply for a tuition scholarship for Festival 2003. It is important that the award benefit not only the recipient but also those with whom the recipient is involved on a local, regional, or national level. Scholarships may also be awarded to an individual in recognition of contributions currently being made to sacred dance. Recipients of scholarships will be expected to assist with various tasks during the festival. Please complete the form below and mail by March 1, 2003 to: Noella Levy, 1207 Windimer Dr., Los Altos, CA 94024 wng2wng@aol.com.

Name _____ Phone _____
Address _____
City _____ State _____ Zip code _____

For your application to be complete, all of the following must be answered. If an application is not complete, it will not be processed.

- Describe your current activities in sacred dance.
- List briefly any training you have had pertinent to your work in dance and worship.
- How do you think you will benefit from attending the Festival?
- How would you share your experiences at Festival in your area?
- Will you be able to attend the Festival whether or not you receive a scholarship?
- What is your current involvement with the Sacred Dance Guild?

Finally, please ask one person who is familiar with your work in sacred dance to write a letter of recommendation and send it to Noella Levy at the above address. This letter must be postmarked before March 1, 2003.

MEMOS FROM THE MINUTES

Copies of reports filed at Board Meetings are available to members by request to the President.

Executive Board Meeting, July 12, 2002, Rindge, NH

The Executive Board has become proficient at distributing reports and minutes ahead of time, so that they can quickly be approved and time can be spent on discussion of issues. At the July meeting, Connie Tyler moved, Phyllis Stonebrook seconded **that the minutes be circulated in draft to the Executive Board, reviewed, revised and accepted by email within six weeks of the meeting. Motion passed.**

Susan Johnson went through the budget line by line. Phyllis Stonebrook moved, Connie Tyler seconded, **that the Executive Board accept the operating budget as presented as our final budget for the fiscal year, ending June 30, 2003. Motion passed.**

The Board discussed who may list resources on the database. The availability of listing may become the privilege of Associate Membership. Phyllis Stonebrook moved, Merle Wade seconded **that the Resource DataBase include any resources the webmaster determines are appropriate to benefit the membership. Motion passed.**

Chuck Yopst, Chair of the Nominating Committee, reported on the slate which would be reported to and voted on by the membership at the Annual Membership Meeting.

Karen Josephson asked the Board to consider the request she had submitted via email for a stipend to go to the World Dance Alliance's Global Dance Forum in Germany in August, 2002. Phyllis Stonebrook moved, Merle Wade seconded, **that the Guild reimburse Karen Josephson for half of her unreimbursed expenses, approximately \$730, not to exceed \$800. Motion passed.**

Karen Josephson presented a proposal for assigning the various standing and ad hoc committees of the Guild to appropriate Board Members. After discussion, the list is as follows:

Archives under Recording Secretary.

Festival, Festival Book and individual festival committees under Program.

Nominating and Student Committees under Membership Director.

Video, Brochure and Collegial Relations Committees under Public Relations.

International Committee is part of Chapters and Regions.

Awards Committee under Development.

Bylaws and Policies under Vice President.

Discussion items included work on the questionnaire to go out to the membership, the nomination process, and the scholarship process. No decisions were made in these areas.

Discussion began on how the work of

the Executive Board might be streamlined, and whether it is time to hire a paid administrator for the Guild. This discussion was to be continued at the fall Board meeting.

Respectfully submitted, Ellen Roberts Young

Executive Board Meeting, October 18-20, 2002, St. Louis, Missouri

The Executive Board met at the home of Mary Francis Hoffman. Many St. Louis Guild members joined the meeting on Friday evening to discuss plans for Festival 2004. These plans are taking shape and the Festival committee is being developed.

In the course of the weekend, several decisions were made concerning Festivals. Rosalie Branigan discussed the issues of legal responsibilities, which were brought to the fore by the accident to one of the participants at Festival 2002. After discussion, Connie Tyler moved, Phyllis seconded **that the Board will provide standardized forms for all legal and insurance responsibilities for all future Festivals. Motion passed.**

Karen Josephson distributed the draft of the Scholarship Application. After Board Members reviewed and noted small changes needed, Ellen Young moved, Phyllis Stonebrook seconded, **that the scholarship application form be approved as corrected. Motion carried.**

Rosalie Branigan asked the Board to approve the Festival Mission Statement she had created. Phyllis Stonebrook moved, Kathryn Mihelick seconded, **that the Festival Mission Statement be approved as presented. Motion Carried.** (See elsewhere in the *Journal*.)

Sue Johnson reported that we have continued to pay rent on the credit card terminal used for Festival 2002. Purchase cost is now \$280. The costs would be \$25 to have it set up for the Festival account each year and \$12 per month. Phyllis Stonebrook moved, Connie Tyler seconded, **that the Guild purchase the terminal for use at Festivals, with the setup and monthly usage charges to be paid by the Festivals. Motion carried.**

The Board considered a number of policies, including a proper procedure for voting via email either to approve minutes or to decide on business that cannot wait for a meeting.

To begin a discussion of strategic planning, Karen distributed copies of two maps from earlier visioning projects, which showed membership statistics, one with a proposal for division into large districts. She then reviewed issues that need to be included in questions of restructuring the Guild to meet

the future needs:

Reconfigure Director-at-Large positions,

Larger districts may increase hierarchy,

Need a President-Elect as well as a Vice-President,

Position of treasurer and bookkeeper need to be separated,

Membership development person is needed,

Possible retreat before or after Festival 2003.

It was noted that Public Relations, Festival Committees and Development all are asking for a better handle on who we are as a Guild.

After discussion, Rosalie Branigan moved, Kathryn Mihelick seconded, **that a new board position of President Elect be established, effective July 1, 2003. Motion carried.** Connie Tyler moved, Phyllis Stonebrook seconded, **that the Board hold a strategic planning retreat in 2003, either in April or in July.** Phyllis Stonebrook moved, Kathryn Mihelick seconded, **that no further structural changes be made on the Board until after we hold a strategic planning retreat.**

In reporting on the website, Connie Tyler expressed the hope to be able to do elists out of our own web site, but she will get the membership elist set up sooner. Connie Tyler moved, Phyllis Stonebrook seconded, **that members be given individual passwords so that they can update their own listings and gain access to member-only information. Motion carried.** Connie Tyler moved, Phyllis Stonebrook seconded **that member dance groups or individuals may make web pages within parameters set by the webmaster which will be linked to the website. Motion carried.**

Wendy Morrell presented the draft of the survey on which she and Merle Wade have been working. They are looking at multiple delivery mechanisms; it will be offered by email before spending postage. Wendy read the draft of the letter, which the Board liked. Phyllis Stonebrook moved, Rosalie Branigan seconded, **that up to \$1,000 be spent on preparing and distributing the survey. Motion carried.**

The Board also approved Kathryn Mihelick's development letter, awarded Mary Jane Wolbers a grant of \$75 towards attendance at the National Dance Alliance meeting in April, 2003, and voted warm thanks to Mary Francis Hoffman for hosting the meeting.

Respectfully submitted, Ellen Roberts Young

The Spring Executive Board meeting will be held March 28-30, 2003 in Ardmore, Pennsylvania.

SDG CHAPTER NEWS

POTOMAC CHAPTER

We had a good representation at the SDG Festival 2002. At the sharing, we presented "Christ Be Our Light" by Bernadette Farrell with choreography by Sally Hanger Moravitz. This work was originally presented at Judy Buchino's parish, St. Mark Catholic Church in Vienna, Virginia for the closing Mass of a retreat given by Franciscan friar, Kevin Cronin, in November. On the lighter side, we presented "Yard Sale" at the Contra Dance and Ice-cream Social.

On September 8th we joined Cyndy Taylor-Ward and the liturgical dance choir at St. Martin of Tour Catholic Church in Washington, DC in a commemorative piece for 9/11. Cyndy choreographed Lee Greenwood's "God Bless the USA."

Our Festival Sharing was held September 21st to share new experiences from Festival 2002. This annual event is always a fun time to teach new dances to others.

Through efforts of member Joyce Day, we were invited on October 5th to a prayer breakfast of the group "Woman at the Well," which is an Agape Fellowship. We presented David Haas' "Send Us Your Spirit," with original choreography by Father Robert VerEecke, S.J., and a closing blessing, Natalie Sleeth's "Go Now in Peace," choreographed by Chapter president, Joceile Nordwall.

On October 6 we brought gifts of bread for World Communion Sunday at Old Presbyterian Meeting House in Alexandria, Virginia. We presented "Christ Be Our Light."

J. Bruce Stewart sponsored a workshop on October 19th at Church of the Pilgrims (Presbyterian) in Washington, DC. This workshop happened at the request of Doris Hendershot, former student in the Wesley Seminary liturgical dance course. She encouraged the pastor and worship committee to explore the use of dance in worship. The workshop explored the history, theology and practice of liturgical movement. The group prepared several pieces for use in the worship service the next day.

On November 2nd, the Chapter hosted a workshop in Neuromuscular Integrative Action, taught by black belt instructor, Lisa Howard. NIA, is an Eastern/Western movement form combining non-impact aerobics, martial arts, yoga and modern dance.

On November 14th we gave a presentation at the opening session of the North American Forum for the Catechumenate in Baltimore, Maryland. Members Elaine Diggs, Peggy Hoffman, Cyndy Taylor-Ward, Phyllis Strader, Judy Buchino, and Mary Anna Vineyard presented Marty Haugan's "The Storyteller," a Hawai'ian chant translated by Joe Camaco. The closing piece was Jeffrey Honore's "The Love of Christ Urges Us On," choreographed by Peggy Hoffman.

Our annual "Holiday Dances" get-together on December 8th was a festive occasion and we shared a potluck after the dancing!

NATIONAL CAPITAL AREA SDG CHAPTER

From Wendy Morrell, Ottawa, Ontario, Canada: Retreat "Universe Unfolding" was held October 4th to 6th with facilitators Denise Turcotte and Marlene Bosch at the Tucker House Renewal Centre. "Dancing the Medicine Wheel" on the sacred act of choreog-

raphy, a weekend retreat was held November 1 and 2 at Bells Corners United Church in Nepean.

Devotion through Motion is held the first Wednesday evening of the month at Bells Corners United Church in Nepean. Labyrinth Meditations are held any time for walking and the special walks were held on September 22nd, October 27th, November 1st, 9th and 24th.

Other member events: Dancing with Anne Pitman, Ontario Middle Eastern Dance Association with Gee Gee Robinson, Sacred Circle Dancing, East Indian Temple Dance and Spirituality with Anjali, Qigong classes, Celebrating the Light, Universe Unfolding, Taize Services, St. John the Evangelist Dance Group, Wing and a Prayer Coffee House Concert, Celtic Evensong and Sacred Dance, Dances of Universal Peace, Soulful Embodiment and the *Perth Dance Company* with Maureen Dowie Morando.

ROCKY MOUNTAIN CHAPTER

The Sacred Dance Guild Rocky Mountain Chapter held a workshop "Thanksgiving, a Time for Gathering" on November 9th at the Montclair United Methodist Church. Naomi Porter-Erica led the group in Celebration Ministry of the Arts.

NEW YORK/SW CONNECTICUT CHAPTER

Carol Sundquist-McCarthy reports: On October 10 the Chapter Workshop was held at St. Stephen of Hungary Church and led by Mary Christine O'Connor.

The New York/SW Connecticut Chapter now has a scholarship fund available for attending 2003 SDG festival in Claremont, California. For anyone from the chapter in need, contact President Ann Pomeroy at 845-362-1977 or email davenann2@aol.com.

SOUTHERN CALIFORNIA CHAPTER

The Fall Workshop "Advent Awakenings" with Carla DeSola was held November 9th at the American Martyrs Catholic Church. The scriptures for the beautiful season of Advent reveal amazing things: Flowers blossoming in the desert, swords turning into plowshares, lions and lambs lying side by side. John the Baptist's cry in the wilderness rings through time, urging our lives to reform and our hearts to prepare for peace. This workshop/retreat was an opportunity to listen to and to pray these gospels in new ways - to dance them, to journey and share.

LAKESHORE CHAPTER

"Celebrate Ourselves in Sacred Dance: Sharing Our Gifts" was a collaboration workshop with other dancers sharing their choreographies on October 5 at the Good Counsel High School in Chicago.

OH-PENN CHAPTER

"Nurturing Body and Soul - Creative Renewal" is the January Workshop for the chapter at Villa Maria, Pennsylvania with Angela Nicolosi and Rick Kessler on January 24 and 25, 2003. On Friday evening an Indian experience will be followed by swimming. Saturday will focus on composition, after Angela leads in a gentle yoga class. Its purpose is to move from the day-to-day life to workshop mode, to de-stress, and open body/minds/hearts. This sets the stage for learning choreography for an American Indian Sign Language poem. The poem introduces Saturday's focus on creating choreography.

RECOMMENDED READING / VIEWING

Spirit Dance by William Edelen, published by Edelen Books, 555 W. Baristo Rd, C-11, Palm Springs, California 92262

"Except for the still point there would be no dance...and there is only the dance," wrote T.S. Eliot. To live fully in joy and daily celebration, we must abandon ourselves to the dance of existence. Life is a dance and the dance goes on, with or without us.

We are a part of the cosmic dance, and all is one. Physicists assure us today that rocks and flowers dance with the dance of life. Trees dance to the wind. Salmon and trout and porpoise dance and leap with a ballet of grace and rhythm. Planets dance to beautifully intricate laws, even as do atoms. There is no line between the sacred and the profane, the supernatural and the natural, and the divine and the human...all is nature, sacred and divine.

Feature section "The Dancer's Body" in the November 2002 issue of *Dance Magazine*. Especially commendable is *The Body Can Speak*, a compilation of works edited by Annelise Mertz, Southern Illinois University Press, 2002.

References cited at Festival 2002:

Surviving Exercise by Judy Alter, Houghton Mifflin Co., Boston, 1983.

Stretch and Strengthen by Judy Alter, Houghton Mifflin Co., Boston 1986.

Dance, A Creative Art Experience by Margaret H'Doubler, University of Wisconsin Press, Madison, Wisconsin 1998 (latest edition).

Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education by Janice Ross, University of Wisconsin Press, Madison, Wisconsin 2000.

"Frozen Flames in the Pews: Warming Body and Soul with Liturgical Movement in Worship," by Barbara Toshalis, in the September-October 2001 issue of *Worship Arts*. (Under Resources, Toshalis lists the Sacred Dance Guild and gives our website.)

Advertise in the SDG Journal

Ad per ONE (1) issue
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Ad per THREE (3) issues
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SDG ACTIVITIES

ALABAMA

Deborah Mauldin, Regional Director for Alabama wrote the following on her Festival experience: "They dance because of this unseen but very real impulse within them to express emotion, intellect, and the divinity and closeness to the source of all Being, the Creator. They express this through the most original and primitive means, the human body, through and within which we function daily."

Such were my thoughts of the dancers I shared a week with at Franklin Pierce College in rural New Hampshire, July 12-19, 2002. It was my first Sacred Dance Guild Festival after several years as Regional Director for the Southeast. Joann Flanigan, of Huntsville, Alabama, has been a driving force in Sacred Dance here in Alabama for several years, and is a former president of the Guild. When Joann recruited me I had preconceived ideas of what the guild members were like. I thought I would not fit in, but I write to say that it is an organization devoted to dance.

Many great teachers of dance, from ballet to ethnic forms, and particularly the modern tradition starting from Isadora and St. Denis, to Eric Hawkins, Martha Graham, Katherine Dunham, and certainly Doris Humphrey, offered a component of the spiritual, whatever that might be for each individual, through their work.

Here in Alabama we have many teachers who know that this spiritual component of dance is one of the differences between a dancer who is technically proficient, and a dancer who "shines like a star" and speaks to an audience with the mind, heart and soul as well as the physical body. Our own Phoebe Barr (former Denishawn dancer who later lived in Tuscaloosa, Alabama) said in an interview with Laura Knox, Martha Wynne and me "Dance is our original source of communication with the divine."

Dance was divine. The people who participated in SDG were free spirits, they were unashamed and unafraid to really dance. There was not the posturing and ego inflation that we so often see amongst our young dancers, but a commitment to the activity of dancing that was honest, fresh and pure.

The dancers came from varying backgrounds, some professionally trained, some enthusiastic novices ready to move. All were respected and appreciated. Meals were wonderfully prepared with the dancer in mind, no MSG, vegetarian entrees...There were accommodations for special needs of the elderly or handicapped. There were classes for "movers" with training. There were meditative and inspirational classes, improvisation classes, sharings, and concerts.

The teachers were one of the big draws for me: Gloria Castano, trained at Boston Conservatory; Daphne Lowell, Professor of Dance at Hampshire College; Doug Victor, student of Barbara Mettler; Dianne Eno of DianneEno/Fusion Danceworks, and Kathryn Mihelick and Andrea Shearer, both on the Dance Division of Kent State University in Ohio.

There is scholarship assistance for Guild activities available. The 2003 Festival is in Cali-

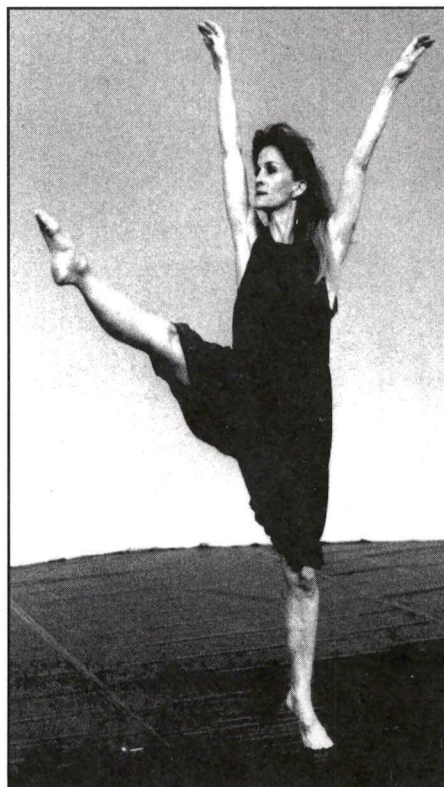
fornia, and the 2004 in St. Louis. I urge our Alabama dancers to take advantage of the learning opportunity, to examine what you dance and why you dance it. To dance to that force, whether trained or not matters little - but to come back to our original reason for dancing, allowing the force of creation to move through and animate us to new levels of expression and growth.

From Joann Flanigan: Four of us danced Kathryn Mihelick's choreography at St. Mark Lutheran Church for 9/11 remembrance in a special worship service of prayer, meditation, music and sacred dance. The music was "May the Peace of the Lord be With You." This was the Recessional which eight of us danced at Festival '02 at the Cathedral of the Pines. Just as the music began, one of the very young teens carried a candle of peace to the altar.

MASSACHUSETTS

From South Orleans: When Lily Tu met Joan Sparrow in the spring of 2002, they discovered that they had similar histories of interest and participation in religious dance. They went together to the Festival in New Hampshire and in October presented a program for the Women's Guild at Lily's West Parish Congregational Church in West Barnstable.

The program was "An Introduction to Liturgical Dance." The program had Lily singing and dancing snatches from Appalachian folk songs and negro spirituals. She talked about religious dance and showed video clips of works by Joanne Tucker, Carla DeSola and Anna Douthwright. Joan described her work with sacred dance and the



Julia Felker
Festival 2003 Presenter

work of Mary Washington Ball, Robert Storer, Ted Shawn and Ruth St. Denis. Joan Sparrow spoke of her work in the Guild and the co-founding of *Skyloom*.

The two closed the program with Joan's "Happiness", Lily's Psalm 27 (using Margaret Taylor's choreography) and the two dancing "Friendship." They displayed books and photos about sacred dance.

NEW JERSEY

From Sylvia Bryant, Regional Director, Northern New Jersey: "A Time to Dance" the Sacred Dance Fall Workshop was held October 26 at the First United Methodist Church in Montclair with Betsy O'Neill, P. Merle Wade and Sylvia Bryant.

NORTH CAROLINA

Diane Tucker shares an ecumenical worship service on September 11 at St. John Episcopal Church in Rutherfordton: Coming to our Lord, heavenly Father, help us to truly come to your heart now. We lift up, through the power of fire, love in our hearts, all the victims of September 11th, their families, and our world at this time, remembering your son, Jesus Christ, who died for us.

First Eagle, Coming to God - Poem born out of this dance followed by Silence and a song which Dennis Glenn sang in response to September 11th.

Prayer: Heavenly Father, let us accept and surrender to our love as it flows like water into our hearts. Let this spirit move to comfort all victims of September 11th and their families, all who suffered on this day, and our world at this time, remembering your son, Jesus Christ, who suffered for us.

Second Eagle, Receiving God's Love - Poem born out of this dance followed by Silence and a reading of Psalm 56.

Prayer: Heavenly Father, as we hold the bowl to catch the blood of our Lord on the cross, please stay near us in our pain and let us sense your presence.

Third Eagle, Sorrow of Christ - Reading out of this dance followed by Silence and poem read by Lori Bladerstone.

Prayer: Heavenly Father, let us remember our grace now as it reaches to touch all grieving hearts today.

Fourth Eagle, Reading poem out of the dance and Silence.

Closing: The Lord's Prayer.

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436

CALENDAR

January 12, 2003 - "Creative Dance Workshop" with Doug Victor, North Shore Movement Arts, Maui, Hawai'i. Contact: Maui Dance Council, 808-575-5227.

January 18, 2003 - "Creative Dance, A Moving Day" with Doug Victor, Honolulu, Hawai'i. Contact: Rebecca Simmons at abukah@hawaii.rr.com.

January 24 - 26, 2003 - "Creative Dance, A Moving Weekend" with Doug Victor, University of Guam, Guam. Contact: Carole Piercey 671-646-9647 or caplay@kuentos.guam.net.

January 24 - 25, 2003 - January Workshop "Nurturing Body and Soul - Creative Renewal" with Angela Nicolosi and Rick Kessler, Villa Maria, Pa. Contact: Carla Kramer, 440-585-1676 or Cekram@aol.com.

January 26, 2003 - "The Art of Sign in Dance" workshop with leader P. Merle Wade, St. Stephen of Hungary Church. Contact: Ann Pomeroy, 845-362-1977 or email davenann2@aol.com.

March 8 & 9, 2003 - "Creative Dance, A Moving Weekend" with Doug Victor, Providence Zen Center, Rhode Island. Contact: Doug at 401-521-0546 or doug.dance@juno.com.

March 22, 2003 - InterPlay Workshop, co-sponsored with the Seekers' Church, Takoma, D.C. Contact: Sue Johnson, 703-641-5963 or email suesyj@mindspring.com.

April 23-27, 2003 - WDA Americas Assembly, Santo Domingo, Dominican Republic. Contact: Judith Janney, 433 West 34th St., Apt #8L, New York, NY 10001, (212) 695-3925, FAX: 212.268.4299 or http://www.wdaamericas.org.

April 27, 2003 - "Best Works for God" - Annual Northern New Jersey Sacred Dance Guild Concert. Contact: Sylvia Bryant, 973-783-0284 or SBR719@aol.com.

June 29-July 5, 2003 - Annual Creative Dance Congress, International Association

for Creative Dance, Hampshire College, Amherst, Massachusetts. Contact: Doug Victor at doug.dance@juno.com or Nancy Lob at Wallob@aol.com or the IACD website at www.dancecreative.org.

June 30-July 3, 2003 - Introduction to Dance Movement Therapy, 30 hrs 2 credits, Wesley Institute DMT Training, Calgary, Alberta Canada. Contact: dmtcwima@telusplanet.net or 403-249-0434.

July 4 & 5, 2003 - Movement as Sacred Narrative, 15 hours, 1 credit, Celeste Snowber Schroeder. Contact: dmtcwima@telusplanet.net or 403-249-0434.

July 7-24, 2003 - Dance Therapy for Adults and Group Process in Dance Therapy each course 45 hours, 3 credits. Contact: dmtcwima@telusplanet.net or 403-249-0434.

July 17-22, 2003 - "Paths of Radiance," SDG Festival 2003, Scripps College, Claremont, California. See page 6 of this issue. Contact:

Stella Matsuda 805-497-1429 or email SMATSUDA@adelphia.net.

July 29-August 15, 2003 - Advanced Courses (prerequisites needed) Movement Interpretation 2 and Clinical Skills in DMT; each course 45 hours, 3 credits. Contact: dmtcwima@telusplanet.net or 403-249-0434.

August 3-10, 2003 - 9th Dance and Child International (daCi) Triennial Conference, Bahia Conference Center, Salvador, Bahia, Brazil: "Breaking Boundaries: Dances, Bodies, and Multiculturalism." Contact: daci.2003conference@ig.com.br or www.daci2003conference.cjb.net.

Executive Board Meetings

Spring Board Meeting: March 28-30, 2003, Ardmore, Pennsylvania

Summer Board Meeting: July 17, 2003, Claremont, California

SDG Web Site: www.sacreddanceguild.org

You can apply for membership to the Sacred Dance Guild in three ways: 1) Complete the form and return along with your membership dues. 2) Join online at our website, www.sacreddanceguild.org. 3) Email our Membership Director (see address below).

Name _____ Address _____ City _____ State/Province _____ Country/Zip/Postal Code _____

Phone _____ Email _____

Membership Dues:		
1 year Domestic/International Membership	\$35	
2 year Domestic/International Membership	\$62	
1 year Student/Senior Membership	\$25	
1 year Group Membership	\$82	
Life Membership	\$1,000	

Please make checks payable to Sacred Dance Guild or charge your membership by providing the following information.

Visa _____ Mastercard _____ Card Number _____ Exp. Date _____ Amount Charged _____

Signature _____

Please return to Membership Director Carla Kramer, 2558 Delaware Street, Wickliffe, Ohio 44092. ckram@aol.com



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